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THE ANNUAL CONFERENCE OF THE SOCIETY, BRISTOL, 1962.

As announced in the last Bulletin, the Society held its annual conference September 18th-20th at Bristol at the Baptist College. That this was one of our best, to date, must be recorded. So much of its success was due to the careful arrangements of the Rev. Wilfred Little. Knowing Bristol as he does he was able to get co-operation from Ministers and lay folk keen on music and hymns. Members of seventeen choirs, from churches of different denominations, were gathered together to form the choir that led the singing at the Act of Praise.

Hospitality arrangements were excellent, the Principal, Dr L. G. Champion, and his wife giving personal supervision to our domestic needs. The venue was right, seeing that so much of our attention was given to celebrating the new Baptist Hymn Book.

The Rev. Dr Hugh Martin, C.H., spoke on 'The Making of the *Baptist Hymn Book*'. The lecture was given in the College Chapel and presided over by the Principal who, in his remarks, referred to an association his college (founded in 1679) had with the author of the first Baptist Hymn Book, the Rev. Benjamin Keach. As Chairman of the Editorial Committee of the new Baptist Hymn Book, Dr Martin had all the information needed to expound his subject, and he set forth his material with skill. As the lecture is being published it is only necessary to underline one or two interesting points. Dr Martin said he had urged and hoped for the publication of a Free Churches' Hymn Book but, finally concluding the time was not ripe for such a book, he gave all his attention to producing the present book. It had taken the Committee eight full years of hard labour and had cost £42,000 to produce, but the first edition was sold out before publication and the second edition was now sold out also. One of their most difficult problems had been that of 'Gospel' hymns; how many to include, and which. Another was that of producing a book to meet the needs of congregations in Scotland, Wales, Australia and New Zealand, as well as England. The editing of hymn books, he said, was rather like the sphere of politics—the art of the possible.

The Rev. Eric Sharpe, M.A., Chairman of its Music Committee, spoke on 'The Music of the *Baptist Hymn Book*'. Dr Erik Routley presided at the lecture and, briefly referring to his forthright critique of the book in the Bulletin, said if after that he was still acceptable, he was ready to serve. And he served, with distinction, for he played such tunes as the lecturer asked for, as tunes should really be played, with a fine sense of rhythm, and giving each melody full, supporting harmony. The one exception was his rather hilarious treatment of a Beaumont tune, which everybody thoroughly enjoyed, but which called forth the mild rebuke of Mr Leonard Blake, of Malvern College, who voiced our thanks at the end of the lecture, and who also raised a voice in protest at such tunes (the Beaumont ones) being described as 'forward looking'. Mr Sharpe, who is the Free Churches' Chairman of our Society's Executive Committee, said there were three factors his committee had to take into account in providing the tunes for their new book. (1) The great traditional tunes of the Church. (2) Popular tastes and prejudices in regard to hymn tunes. (3) The present trend in hymns and tunes. Working from these three premises they had dropped about 400 tunes from the old book and replaced them by a similar number of other tunes which were new to the Baptist Church. He said the new book gives a lead towards

the growth of the ecumenical movement by the inclusion of Plain-song, at No. 146, and eleven French Church melodies. Folk song and traditional melodies, eight of them Irish, and some from other countries, were now included. There were 35 new Welsh tunes, introduced for the first time, and over 200 tunes by contemporary composers. In reply to the criticisms that the book was most cautious, and too sugary, Mr Sharpe said that their 1933 book, with only six Sankey hymns, had received similar criticism. This 1962 book had 30 such 'Sankey' tunes and was still adjudged 'most cautious'. He noted some interesting juxtapositions of hymns and tunes in the book. For example, No. 492, 'All my hope on God is founded', to *Meine Hoffnung*, faces No. 493, 'Blessed Assurance', to the tune so named. No. 497, 'How vast the treasure', to *Eisenach*, faces No. 498, 'I am so glad', to the tune so named. And 'Praise Him, praise Him', to the tune so named, is followed by Newman's 'Praise to the holiest', to Dykes' *GERONTIUS* and Somervell's *CHORUS ANGELORUM*. And hymns like 'Sing we the King' (191), 'Take time to be holy' (509), and 'Rescue the perishing' (522) are each provided with an alternative tune which has no provision for the refrain. Many of the Victorian knick-knacks, aspidistras, etc., were gone. Nearly half of the 1860-1890 tunes had been dropped. Mr Sharpe said, if a hymn book is to be contemporary it must not be above the heads of the people and it must have hymns and tunes for people at all stages of development. He mentioned the satisfaction given to many Baptists to have included in their book Wesley's 'And can it be', to *SAGINA*, and of a recent experience, the wedding of two undergraduates, when they had asked for the hymn 'Now thank we all our God', to Beaumont's *GRACIAS*. The tune had taken nothing of reverence from the singing of that hymn. He ended by saying that the making of a hymn book is not an academic exercise, it must recognise the needs of all kinds of worshippers. Forward-looking tunes were needed but there is a reluctance in younger composers to write for church liturgy.

The second new hymn book to be celebrated at the conference was the *English Hymnal Service Book*—published in March 1962 also. The Rev. C. E. Pocknee presided at the lecture on 'The *English Hymnal Service Book*, Its Nature and Purpose', given by Canon Noel Boston, F.S.A. Mr Pocknee, like the lecturer, is a member of the Trust which published the book, referred to the origins of the *English Hymnal* in 1904 and the part played in it by Percy Dearmer. The book stood in a different category from most books and while for a few years it was felt that it needed some revision, they had found it difficult to amend. The lecturer followed this up by saying that it was in the mind of the Directors as far back as 1955, and that exploratory work began in February 1958. Six months later, in the home of Dr Vaughan Williams, it was

decided to publish a 'Shortened *English Hymnal*'. It was to be more than a hymn book; it was to be a Service Book, to include Canticles, Psalms, Versicles, Responses and the Office of Holy Communion, indeed all that is necessary to assist congregations to take their full part in the worship provided for in the Book of Common Prayer. It was in considering what should be retained, and what should be omitted, that they faced their difficulties. Each member of committee had his own ideas, and preferences, as to what should be retained, and what left out, but each kept his temper. The need of cathedrals and small parish churches had to be borne in mind. Seeing that the average number of tunes a small parish church can be expected to sing, without practice, is thirty—the repertoire of the average barrel-organ, which had three barrels of ten tunes each—the book must not be too ambitious. They wished to avoid the error of too many hymn books, that of taking the bulk of the tunes from one period. In consequence this book had 55 tunes from the 16th century, or earlier; 79 from the 17th; 96 from the 18th; 112 from the 19th and 29 from the 20th—three of these being by members of the Hymn Society; FIFERS LANE, No. 89; TREDEGAR, No. 138, and FUDGIE, No. 190. For the first time in an Anglican hymn book appears LYNHAM. Canon Boston made reference to Edward Miller's 148TH NEW MELODY which appears for the first time in *EH* and which has received great welcome in his area. The lecture, as well as earning our thanks—expressed by the Rev. A. M. Watson, of Irchester—prompted questions. The Editor of *Julian Revised* asked: If the *English Hymnal Service Book* is not a revision, what is to happen to the *English Hymnal*? Is it never to be revised? It is the only major hymn book which has not had the words revised for 56 years. Canon Boston reiterated that this book was not meant to replace the *English Hymnal*, a revision of which might probably be considered in ten years' time.

The Act of Praise, held in Tyndale Baptist Church, was conducted by the Rev. Cyril Taylor, M.A., who said just the right things about the hymns he introduced. The facts were authentic and in proper place, and with skill and grace he led us to consider the ten hymns we sang—seven of them from the two new hymn books. It was 'The Way to Heaven's Door' all over again, but this time we could see Mr Taylor and the session, happily, was longer. How apt were his words that prefaced the three hymns sung in memory of Maurice Frost, Kenneth Parry and Alan Kay. The Choir (over 70 strong) which led the singing was directed by a choirmaster with a reputation for conducting at the National Eisteddfod of Wales. We entered church as the Choir rehearsed the last hymn, 'Sun of my Soul', to S. S. Wesley's WINSKOTT. What a benediction that was! It was night by the clock, and yet it was not night. The singing was like a breeze from heaven blowing through æolian harps. Nor did the large congregation mar the

excellent lead given by the Choir. It may be a long time before we share again such an Act of Praise.

A great amount of the Society's business was done, including the acknowledgement of our sad losses since Christmas—Dr Maurice Frost, Kenneth Parry and Dr Alan Kay. The Rev. C. E. Pocknee was appointed Anglican Chairman of the Executive, in place of Dr Frost; the Rev. F. B. Merryweather, M.A., was made a Vice-President; and Father Agnellus Andrew, Sir Adrian Beecham, Bart., the Rev. G. P. T. Paget King, the Rev. Dr A. R. Winnett and Mr John Wilson, M.A., Mus.B., added to the Executive Committee. An encouraging item of financial news is the grant of £50 a year, for three years, from the Ecclesiastical Trust for the work of revising *Julian*. The 1963 Conference is to be at Malvern College, Great Malvern, July 2nd-4th. Will members write the Secretary, 85 Lord Haddon Road, Ilkeston, Derbyshire, early in 1963?

FRERE REVISED

Historical Companion to Hymns Ancient and Modern. Edited by Maurice Frost, Litt.D. Clowes, 732 pp., 63s.

It is a thousand pities that Dr Frost did not live to see the publication of his massive revision of Frere's *Historical Edition of Hymns Ancient and Modern* (1904). His friends know how he laboured on this piece of work; and they know too that for most of the last year of his life he was far too ill to attend to the proofs.

The new book is printed in the same general format as the old one. The most evident difference is that we now have no tunes printed, except where examples are necessary in the notes, and we have a far more comprehensive scheme of indexes. Indeed, the indexes now fill 238 large pages, whereas in Frere they filled 111. The whole book is much smaller, although it takes up about the same amount of space. Frere gave us a total of 1,024 pages, which have here been cut by more than a quarter.

The Introduction has been conservatively rewritten by several hands. The second chapter is by Dr Egon Wellesz. Chapters III to VI are by Dr Ruth Messenger. Chapter VII is by Dr Frost's successor in the Chair of our Society, Mr Pocknee. Chapter XIX, the last, is by Canon Lowther-Clarke, the Chairman of the Proprietors of *Hymns A & M*. The rest of the chapters are unsigned, and are presumably Dr Frost's own recension of Frere.

With the exception of certain chapters, Frere has thus been reliably brought up to date. It might be remarked, however, that whereas Frere's Introduction was in effect a history of hymnody up to the year 1904, the new introduction is not a history of hymnody up to our own time, because no account is taken of anything that happened after 1904 except where it directly affected *Hymns A & M* itself. This is a pity. It would have required an

extra chapter, but the lack of it makes the new book somewhat less universal as a source-book than it might have been, and than the old book was.

We are obliged to note that the chapters on medieval Latin hymnody by Dr Messenger have been pronounced by one authority to be unreliable at certain key-points. It is known that Dr Messenger does not agree with the findings of certain other scholars, but in her text no hint of any diversity of views appears. This has to be recorded: we cannot say more except to point out certain of these points of difference in their place.

After 125 pages of Introduction we have 340 pages given to the hymns themselves. This is where most of the 'cutting' has been done, for Frere provided 800 pages. To use this book one must have a music copy of *AMR* at one's elbow. One supposes that the book would have been altogether too expensive to produce had Frere's pattern here been followed. (It is really astonishing value, as it is, at three guineas.)

There are, of course, many new music-examples both in the Introduction and in the notes, and a few new illustrations, apart from those transferred from the old book. Dr Frost's ripe musical scholarship appears in everything that he has personally contributed to the book, and especially, of course, in all the material on the psalm-tunes and the 18th-century developments.

It is unhappy to have to record so many slips in printing and not a few errors of judgment and fact. For what follows we are drawing on the findings of three scholars who have been carefully through the book. We have first to thank Mr Helmut Gneuss, of the English Seminar in the Free University of Berlin, for some corrections in the sections on medieval Latin hymnody. Mr John Wilson has used the book in the course of work that he is at present doing on another book, and has kindly sent us notes of misprints and errors he has detected in using the book for reference. Dr W. K. Stanton made a similar list in the course of reviewing the book for *English Church Music*. Together, these notes provide what we cannot help feeling is a formidable list of *errata*. We are printing them all here, not because we wish to make undue display of small errors in so massive a book, but in order to help any who may be using it in the future not to be misled by mis-statements.

ERRATA

(Note: the first figure in each entry refers to the *page*, not the hymn. 'c. 1' means 'coloumn 1'. In references to hymns, stanzas and lines, the following form is used: 2 IV 3.)

- xiii Bottom line. For *English* read *Christian*. (R) ⁽¹⁾
- 6 c. 1. *Fourteen additional Hymns*. It is not made clear whether we are or are not to believe that these are by Ambrose. (W)
- c. 2. (Chapter IV). *The cycle was completed*. But St Benedict had the complete cycle in the sixth century. (G)
- 7 c. 1. *Five extant manuscripts* . . . There are fourteen manuscripts which could be consulted for purposes of evidence. (G)
- c. 2. *Eight hymns of St Ambrose* . . . According to the previous page only four hymns can certainly be ascribed to Ambrose. (W)
- bottom of page. The hymn list here given represents not one Cycle but two Cycles conflated. See Gneuss, *Zur Gechichte des Ms. Vespasian A. I.* (Anglia 75, 1957, pp. 125 ff.) and Ph.-A. Becker's article in *Historisches Jahrbuch* 52, 1932, pp. 1-39, 145-177. (G)
- 8 note 1. For *Ben Collectarium IX C* read 'MS E in Mearns, op. cit., p. xvi'. (G)
- 9 c. 2 bottom. The nucleus of the Mozarabic Hymnary of the 10th century was not 'the ancient hymns . . .' but rather the Later Hymnal with some older hymns added. (G)
- note 1. Delete *complete*. (G)
- 10 c. 1. The Canterbury Hymnal is no more representative of a very varied tradition than any other. (G)
- note 3. *The hymns excepted* . . . It is not clear to what this refers. (W)
- 14 Table. It would have been helpful had we been told which hymns in the Canterbury Hymnal did not appear in the Sarum Hymnal. (G)
- 17 top. The typography is confused: in the small-type section the eye must travel across the page; in the sections in normal type it must travel down the columns. This is unkind to the reader. (W)
- c. 2. On pp 248 and 295, *O amor quam ecstaticus* and *Quisque valet* are not attributed to St Thomas a Kempis. (W)

⁽¹⁾ We distinguish the sources of these critical notes by the initials of those who have sent them in. (G) indicates a letter written by Herr Gneuss on Dr Messenger's articles; Dr Stanton and Mr Wilson are represented by their initials, and (R) indicates a few additions by the Editor.

- 41 c. 1. *perhaps probable*. Infelicitous. (S)
 67 c. 1. *ceased to tell*. To tell what? (S)
 71 c. 2. *death or judgement and so forth*. So whither? (S)
 77 c. 1. *constantly reissued with a constantly increasing appendix*. Bad style. (S)
 84 c. 2. *The Psalter confined itself to the Psalms*. Unremarkable information. (S)
 93 note 3. It appears from this that the Editor believes 18th-century 'adornment' to have been disreputable. Needs rephrasing. (W)
 96 c. 2. *indirect*. Read 'direct'. (W)
 threw himself in. Bad style. (S)
 125. ILLSLEY. Delete sharp before bass D in bar 4. (W, S)
 128. MORNING HYMN. Last chord but 2 in treble stave: middle note G sharp: read A. (W, S)
 130. Line 1 of small type. 1701, read '1707'. (W)
 132. Hymn 8 iii 1, *counsel*; alteration from 'counsels' not noted. (R)
 138. Music block. Key-signatures throughout should show sharp on F-lines, not B-lines. (S)
 139. Score 1, tenth tenor note B: read C. (S)
 145. Hymn 33. No mention of alterations in I 4 and V. 3, respectively:
 'Thy praise shall hallow now our rest' and 'But stand, and rule, and grow for ever' in original. (W)
 Hymn 34. Words-note, line 1. *Gerhard*: read 'Gerhardt'.
 146. Score 3, after fourth bass note insert bass semibreve F under tenor minim D. (S)
 147. Hymn 36 ii 2. *Let*. Alteration from original 'May' not noted. (R)
 158. Top block. Score 2, 1st tenor-bass note, A: read B flat. (S)
 166. Music block. Small notes in black are neither clear nor correct. (S)
 175. Score 2 bar 3. Second tenor note C: read B flat. (S)
 177. Second block. Score 2. Sixth bass note G: read F. (S)
 191. Bottom line. *Songs of Praise* (1925): read 'The Public School Hymn Book' (1919). (W)
 196. Words note on Hymn 108. In omitted fourth stanza line 3, *I am*: read 'am I'. (R)
 197. Last bar of music, second soprano quaver B: add natural sign. (S)
 202. Hymn 116 verse 2. Add full point at end. (S)
 V. 4. *awful*. The spelling of this word is inconsistent (cf. 370). (S)
 206. Tune-note to Hymn 124. Mis-spacing in first line. (S)
 208. Music-block, first chord. Either sharpen first bass G, or (more probably) read E. (R, S). Seventh tenor note D, perhaps read C. (S)

209. Bottom. Tune-names omitted: respectively AD COENAM AGNI and GRENOBLE. (W)
 210. 4th line from bottom. *Gratton*: read 'Grattan'. (S)
 211. Score 2 bars 3 and 7: tenor E's: add flats to both. (S)
 212. Top line: 13: read 131. (W, S)
 Text note to Hymn 132: translator's name (Neale) omitted. (W)
 213. Top tune. The facsimile facing p. 124 might have been mentioned. (W)
 214. Tune note to Hymn 133. *The composer is not responsible*: we are not told who was. (S)
 215. Score 1, bar 2. First alto note B: add flat. (S)
 216. Translation note. 1829: read 1827. (W). This translator's name is inconsistently given as 'Miss Winkworth' and 'Catherine Winkworth'. Her dates are given (wrongly again) at 203. They are omitted at 379, 382, 393 and 425. They are given rightly in the authors' index. (R)
 226. Lines 2 and 7 from bottom. *Glory* needs italicizing twice. (W)
 233. Hymn 166 IV 1: question-mark after *why* is of doubtful authenticity. (S)
 234. Score 3, bar 3, third alto note B: read C. (S)
 237. Words-note at top. Reference to Kethe is out of place; he has no connection with Hymn 167. (W)
 237. Music block. Time-signature should show before the 3/2 sign a circle with a vertical line (as in Greek capital *phi*); this was one way of showing what we now call 3/1 time, and was in the original score. (W)
 239. Words-note to Hymn 170. 1-6: read '1-4'. (W)
 240. Second line of music: fourth note E: read F. (S)
 244. Top line. Words-note does not take account of the transposition of vv 3-4 of Hymn 179 from the author's note. (W)
 246. Bottom score: fifth tenor note *semibreve*: read minim. (S)
 252. Words note to Hymn 192 takes no account of alteration in IV 1 from *Husband* to *Brother*. (W)
 261. Last note of music F: read low D. (S)
 262. Bottom line: omit *the*. (S)
 264. Hymn 220 IV 1: no account taken in words-note of alteration from *For* to *To*. (R)
 280. Music block. Key signature needs added sharp on C line in all staves. (S)
 291. Last line but one. *Jer.* is an indecorous abbreviation for 'Jeremiah', and for *Clark* read 'Clarke'. (S)
 294. Tune-note to EWING. In first line, *of*: read 'for'. (W)
 295. Middle. Against TUNE, for *REGENT'S* read 'REGENT'. (W, S)
 299. Tune-note to 287. *Ousley*: read 'Ouseley'. (S)
 301. Words-note to 291. Bottom line, for 7773 read 773. (W)

307. Tune-note to 303. *Stethelwald*: read ST ETHELWALD. (W, S)
315. Score 1, bar 4: last tenor note A: read G. (S)
316. Key-signature required in small block. (S)
323. Hymn 341. Several verses are omitted. No mention of it. (W)
329. Hymn 357 IV 4: final letter and exclamation point must be added. (S)
335. Words-note to 368, line 4. *Ps. cxxxvi*: read 'Ps. cxlviii'. (W)
343. Hymn 385. Latin title is properly *Adoro devote*. (S)
347. Tune note to 391. Bad spacing in last line. (S)
In the layout of 390 it would have been helpful if the Greek words had been more nearly opposite the appropriate English. (W)
349. Words-note to 395, line 1. Tenses need adjusting in second sentence. (S)
Hymn 396 III 3-4. Alteration of 'you' to 'them' twice, not noted. (R)
351. Hymn 400. IV 6 should be inset to conform with other final lines. (S)
355. Score 4, first chord, tenor C *minim*: read semibreve. (S)
357. Stave 1, last chord, alto D: read E. (S)
Stave 2, bar 2, first treble note G: read F. (R)
358. Text-note to 417. *Litany*: read 'Liturgy'. (W)
Hymn 419. Title and first line inconsistent in spelling 'Jesu' or 'Jesus'. (S)
360. Tune-note to 422. *Sir S. N. Nicholson*: read 'Sir S.H.', or better, 'Sir Sydney'. (W, S, R)
368. Hymn 439 II 4: last word, *yes*: read 'eyes'. (W)
In the words-note we are not told which of Mrs. Alexander's two versions is here used. (W)
378. *Dies Irae* is now in a state of typographical confusion. In Frere, p. 416, the last six lines of both Latin and English are within the music score. The English, but not the Latin, has been extracted for the new edition. In consequence in the printing the Latin lines are not now opposite the corresponding English. It is also a pity that the majestic three-line structure of the original has been obscured. (W)
389. Alteration-note to II 4 of hymn 487: *calm* should be italicized, and 'amid' in roman. (S)
399. Tune note. The source of EVANGELISTS is wrongly given. See *Bulletin* 89 page 9. (W)
400. Hymn 510. In I 4 'instil' replaces the original 'reveal', and in II 2 'happy' replaces 'joyful' (incomprehensibly and cacophonously). Neither alteration is noted. (R)

410. Words-note to 527, last 2 lines. The 'alteration to v. 4' sanctioned by the Bishop was not used in *AMR*; this note, referring to the 1904 edition, has been incautiously incorporated from Frere. (W)
412. Words-note to 531. *omittead*: read 'omitted'. (W, S)
433. Line 4 from bottom. In Hymn 571 *They marked*, used in *AMR* and printed above, is in fact original, so this line is unnecessary. (R)
437. Tune note to 579. After 'arrangement of', insert 'part of'. (S)
Date of publication of *The Planets* is irrelevant. No information about the first use of the tune. (S)
446. Hymn 592. Two alterations not noted—II 4 from 'messages' to 'grace and truth', and III 4 from 'now such a child' to 'to us a child'. Both alterations excellent, but note is needed. (R)
Hymn 593. Fifth English stanza does not translate fifth Latin stanza as printed. Thereafter the Latin appears opposite the wrong English. (W)
(The translation of the last Latin stanza seems extremely doubtful!) (R)
473. Words note to 626, line 3. *are*: read 'is'. (S)
710. c. 2. Fourth line from bottom: move up LOVE UNKNOWN 18 lines. (W)

In the Biographical Notes on Composers, Dr Stanton noted several errors. Two are general. The Professor of Music at Oxford University should always, in a work of full reference, be called the 'Heather Professor': this implies modifications in the notes on Allen, Hayes (P), Hayes (W), and Stainer. 'Queen's College, Oxford', should always be written 'The Queen's College'; this requires additions under Dale, Harington and Hayne. Other matters:

662. *Allen*. Chairman of the Editorial Committee of the *BBC Hymn Book*.
663. *Bairstow*. No mention of knighthood.
665. *Brewer*. No mention of knighthood.
Brown. 3rd line from bottom, *Brentford*: read 'Brentwood'.
668. *Croft*. In line 13, *edition*: read 'editions'.
671. *Foster*. In lines 9-10 the impression is given that to be a F.R.A.M. is to hold an organist's post.
673. *Hampton*. In lines 7 and 9 the impression is given that he was ordained deacon and priest in the same year.
674. *Hassler*. In line 4, *Gabrielli*: read 'Gabrieli'.
675. *Hayne*. In line 10, *succentor*: either 'precentor' is director of music, or 'conduct' if Chaplain.
685. *Parry (T.G.)*. Last line, *Hingham*: read 'Highnam'.
687. *Rogers*. In line 4, *Giles* needs explanation.
688. *Sangster*. Line 6—101 years organist at the British Embassy?

689. *Schütz*. In lines 2-3, *contemporaries*: read 'contemporaries'.
 692. *Stanton*. Editor in Chief of the *BBC Hymn Book*.
 694. *Threlfall*. Line 4—surely add 'of Music' after 'Academy'?
 695. *Wade*. Not mentioned at Hymn 388.

In this list we have noted a little over a hundred errors. It is possible that there are others. Two things remain to be said. One is that in certain cases where a misprint is noted, it is just possible that the manuscript from which a music-block was made contains it. If it does, the fact should have been noted for the reader's guidance, but it is not technically an error. In the second place, a hundred errors, though a large number, is not really a large proportion in so enormous a book. Not everybody realizes that in writing a note on a hymn and its tune it is quite possible to make ten or twenty different statements of fact: the number of such statements made in a book of this size is prodigious. For example, take an unexceptionable note on a hymn taken at random from this book, and number off its separate statements, thus:

WORDS. By William St Hill Bourne (1), 1846 (2)-1929 (3). It was written in 1874 (4) for a Harvest Festival (5) at Christ Church, South Ashford, Kent (6), and was printed in *Church Bells* (7) in the same year (8). It was included in the 1875 edition of *Hymns A & M* (9).

TUNE. ST BEATRICE. It was written for these words (10) in the 1875 edition of *Hymns A & M* (11) by Sir J. F. Bridge (12) (1844-1924) (13). The name is due to the association that the tune had in the composer's mind with the death of his daughter, Beatrice (14).

(Statement 13 is not actually made in the note as given.) In the course of annotating 636 hymns there must be ten or fifteen thousand statements; and as many again in the biographical notes, indexes, and Introduction. The trouble is that in such a piece of work much more checking, questioning, and double-checking is needed than it usually gets. As well as its author, another must check statements ruthlessly, and, when it comes to music-transcriptions, he must query anything doubtful. We have to say that at this point the publisher would have been better served had he had a first-class reader looking over the proofs. Many of these musical oddities would then have been detected.

It is, finally, clear that as a commentary on the words of the hymns, the book does not provide a reliable *apparatus criticus* at all. We have not here included the results of any systematic researches into its statements; but we have found errors, or failure to report variations, at so many points that we cannot urge readers to trust it on words.

The indexes are fascinating—almost fantastic in their thoroughness. There is first an index of first lines which refers not only to *AMR* but also to every edition that went before. Dr Frost showed one curious weakness in his mighty book *English and Scottish Psalm and Hymn Tunes*—he was never particularly good at discovering just what information the reader needed: that book was unindexed. Here, we are baffled by odd abbreviations unless we are very fully 'in the picture'. The columns in this index are headed 'A.M.R.: 1861/8: S.E.: 1904: P.H.' Unless you have read all the rest of the book before consulting the indexes, you would have been better helped had 'S.E.' been replaced by '1922', or explained in a note on p. 479: and had 'P.H.' similarly been explained. However—in this index are notes on the words of hymns not found in *AMR*, which add greatly to the usefulness of the book. Here one need only observe that now and again the omission of verses is not mentioned (as in the top entries on pp. 483 and 503), and that we question whether the version of 'Once to every man and nation' at *AMS* 689 was made by Garrett Horder (see middle of p. 504, and cf. *SP* 309 and note on that in *SP Discussed*).

There follow indexes of First Lines of Translated hymns, a Biographical Index of Authors (containing references to hymns in all editions of *A & M*), and a Chronological List of Authors and Translators. Then comes an Index of Tunes, where again all tunes in editions of *A & M* before 1950 that were left out in 1950 are included, with brief notes on their origins. The same treatment, but with the addition of printing the first line of the music, is given to the Index of Plainsong Tunes. Then comes the Biographical list of composers, a Chronological list of composers, a Chronological list of tune-sources, and a metrical list of tunes from the editions of 1861-8 and 1904 (designed to be used as a supplement to the metrical lists in the Standard and Revised Editions).

All this part is excellently done, and it will be a long time before anybody examines these indexes closely enough to detect any errors.

One tangential thought: it becomes obvious from the two chronological personal lists that the youngest author represented in *AMR* was 48, and the next youngest, 57, when the book was published. The two youngest composers were 21 and 24.

EDITOR.

THE OLD HUNDRED AND FOURTH

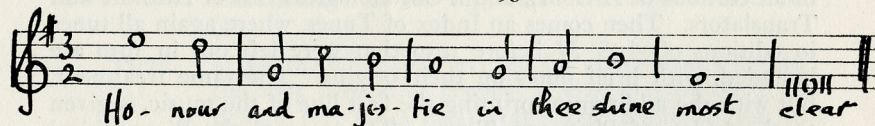
FURTHER PERPLEXITIES

The article in our Spring issue brought many expressions of satisfaction from *EH* sympathizers; one or two were so complacent as to send the article's author searching for new evidences which would once more unseat those tyrants of Oxford. There is, of course, no question of that. But one thing which last time we left undiscussed was the matter of *scansion*.

Those who have a copy of Frere's 1909 *Historical A & M* will find at Hymn 193 a transcription of Ravenscroft's tune with the words of Kethe's first verse.¹ This is the first of the 24 verses in Kethe's 104th Psalm (we print it as it appears in the 1562 metrical Psalter—four-line verses with the *caesura* very clearly marked in printing):

My soul, praise the Lord speak good of his Name.
O Lord, our great God, how dost thou appear!
So passing in glory, that great is thy fame:
Honour and majesty in thee shine most clear.

And here is the melody of the last line, as it appears in Ravenscroft, but with bar-lines added according to the suggestion of Mr Wilson that we mentioned in *Bulletin* 95:



We accept, as we said before, that this is how Ravenscroft thought of this last line—in continued three-time. But at once the difficulty arises of all the other 23 verses. Here are three sample last lines from the rest of the Psalm:

- (2) That they to a curtain compared may be.
(13) Also the rock stony for conies to hide.
(22) And likewise the mountains to smoke at his voice.

Indeed, every one of the verses except the first scans regularly in anapaests. The first, however, appears to scan 'Honour' as an iambus, and 'majesty' as an anapaest. Ravenscroft adapts his final line to turn 'honour' into the more familiar trochee, and 'majesty', if not into a dactyl, at least into two shorts followed by a long, which is easier than an anapaest.

In order to check on a matter where our own knowledge completely fails, we wrote to an eminent Professor of English who is known as an authority on 16th-century English literature, because

it occurred to us that Kethe might have thought of 'Honour' as an iambus, and 'majesty' as an anapaest, following a recollection of Latin usage (*honor, maiestas*). And if this was so, it might very well have been that between 1562 (or whenever Kethe wrote his Psalm 104) and 1621 (when Ravenscroft published his tune) something might have happened to these scansions in ordinary English usage. After all, a figure of some influence in English literature was writing plays about 1600.

Our Professor replied, in respect of *honour*, that it is quite certainly an iambus in Chaucer and a trochee in Shakespeare. That supports the notion that Kethe could have thought of it as 'honour', and Ravenscroft as 'honour'. The Professor did not care, however, to say that 'majesty' had ever been parallel to 'a curtain' in English poetry.

However—if half the point is proved, it may go some way towards establishing the whole of what we want to say, which is that Ravenscroft has clearly set his tune to this first verse, without being much concerned with the scansion of the others. His last line fits none of the other last lines. But according to *his* pronunciation, his climactic note, a long note, does properly set Kethe's first word, *although Kethe would probably not have thought so*. We can say that Kethe did not mis-scan *honour*, though he perhaps did mis-scan *majesty*. (But on the second point the Professor was not dogmatic.)

What an odd story it is! In the first place, of course, so far as we know (or anyhow so far as Frost knew), the only available tune for Kethe's 104th up to Ravenscroft's time was the Anglo-Genevan tune, setting eight long lines at a singing, which can be seen at *Frost*¹ 118. This came from the 1542 French Psalter, and was altered only in respect of a few notes in the 1561 Anglo-Genevan Psalter. It is a tune in unambiguous duple time (time-signature being a C with upright line through it: as in later '*alla breve*' time). Kethe's words could not possibly be sung to it without a mis-scansion in every bar.

One does wonder, of course, what tune Kethe had in mind when he wrote his psalm. Did somebody tell him about this tune, leaving him to misinterpret it? Did he see it and misinterpret it? This is more difficult to believe than that he had in mind some carol tune of the 'Virgin Unspotted' kind—of which, as is well known, there are very many in the ballad tradition. It is all very speculative: but to believe that he was so poor a musician as completely to misconceive the metre of the Genevan tune is really very difficult. True, his metre is, on paper, that of Geneva—11, 10, 11, 10; but it is anapaestic (in the style of the carol), not iambic (in the style of the psalm tune).

¹In Frost's revision, p. 237.

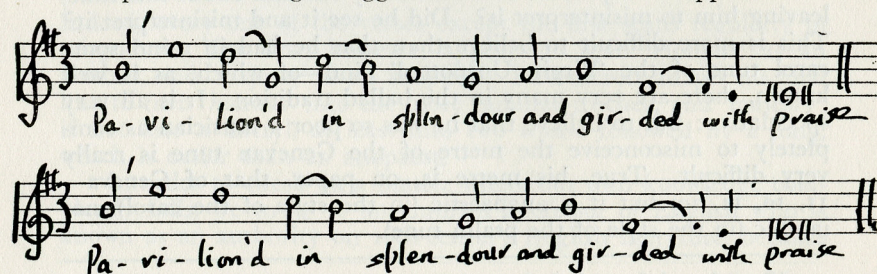
¹*English and Scottish Psalm and Hymn Tunes* (1953).

However that may have been, Ravenscroft obviously set himself to remedy the unhappy misalliance which no doubt had made the 104th Psalm unsingable in Puritan days. He wrote a most glorious tune, but he wrote it to suit the one verse in all the 24 that is mis-scanned. Therefore every modern adaptation of his tune is bound to be a rebarred compromise.

Yes. Even that in *EH*. For the modern editions all compress into a symmetrical four-bar phrase what Ravenscroft wrote (as Mr Wilson has shown) in six units of three beats (which we can approximately call, six bars).

Suppose that we wanted to adapt Ravenscroft's last line to a regularly-scanned final line in this metre—say, to 'Pavilion'd in splendour, and girded with praise'. What objections are there to the 'best' of the existing editions? Why, in the first place, the high climactic note must be sung to a weak syllable; it is placed as the last beat of a three-beat bar. Ravenscroft designed it for a strong syllable, and therefore in a rightly-scanned anapaestic line the note should carry the line's second syllable, not its first. It should be on an up-beat, as are the first notes of all Ravenscroft's other lines. It occupies in the modern editions the place given in his setting of verse 1 to a rest. If it must be restored to its place at the beginning of the full bar, a new note must be supplied to take the place of the rest on the third beat of the preceding bar. Here we can only hazard a conjecture. But we suggest that it is possible that had Ravenscroft been consulted about this, the note he would have written *might* have been, in the modern key of E minor, B—or in the key in which he wrote (G minor, two flats)—D. The development it provides is plausible. The first line begins with a rising third (G-B flat); the second with a rising second (C-D); the third contributes new matter, in the way familiar in the third lines of many such tunes; the fourth line would then recapitulate and crown the argument of the first two with a rising fourth (D-G).

Suppose it were so, what would be the next step? We now have a note too many. Something will have to be tied over—and how can this be done without destroying the character of the tune? Two possibilities might suggest themselves, which we append here.



In (B) the falling fifth and the succeeding falling second are tied over. In (C) the falling fifth is left out, and only one tie is asked for. In both the final syllable has a cadential extra note. (We might have noticed earlier that the word *most*, on a weak beat, has tempted Ravenscroft to provide a very long note at that point.)

Horrible! We can hear them saying it. Well, we reply: this at least keeps Ravenscroft's rhythm, and does not allot to strong syllables notes that he allotted to weak ones. In translation, surely this is important. This is less of a compromise, we claim, than even that version which we have admitted is closer to the original. We do not feel obliged, by the way, to approve the very difficult pause and *rallentando* that *EH* prescribes.

But there is another solution—and this we owe again to Mr Wilson, who as usual restores us to sanity. Suppose somebody wrote a new version of the 104th Psalm, using Kethe's metre, but cutting the knot by providing in every verse a refrain-line

Honour and majesty in thee shine most fair.

Mr Wilson suggests 'fair' as being better for singing than 'clear'. The problem of rhyme would involve a difficult decision: should the second line always rhyme with 'fair'? Or the first three lines share a rhyme, leaving the refrain on its own? Well, we should not insist on a 24-verse version of the Psalm. But a fine four-verse hymn, say, could perhaps be constructed incorporating a line for refrain which, whatever its scansional perplexities, is in itself a magnificent lyric line. And then Ravenscroft could come back in his authentic form.

Until that happens, we shall continue to think of any sixteen-bar version of the OLD 104th as a compromise. Indeed, after living with Mr Wilson's conjecture for some time, and with the critical refrain-line, we aren't sure that we don't still *prefer* (unregenerately) the *Hymns A & M* version. But what we prefer has nothing to do with the present case, of course.

E.R.

BRIEF BIOGRAPHIES

Members of the Society may care to have their attention drawn to some of the booklets in the *Heritage Biographies*, published earlier this year by the Independent Press at 2s. each. These are short biographies of men whose names are connected with historic Congregationalism, and not a few of these are within the field of historic hymnology also.

For example, there is a wholly admirable biography of *Benjamin Keach* by Dr Hugh Martin, which contains some important and otherwise inaccessible material concerning Keach's position as the pioneer of Congregational hymnody. Without burning any incense ('it is much to be feared that Keach fancied himself as a poet'), Dr Martin makes an important point about the exact sense in which Keach was a pioneer—and he is probably the best authority on the subject now alive.

John Milton stands on the fringe of hymnody, and indeed in Harold Bickley's *John Milton* his hymns are not mentioned; but the book is to be commended as a piece of literature entirely worthy of its subject—perhaps the most distinguished piece of writing in the series.

C. E. Surman, one of Congregationalism's most expert historians, writes on *Richard Baxter*. Baxter stands even further from the centre of Congregationalism than from that of hymnody, but his was a dramatic story, and it is here well told. It should not, however, have been implied that he wrote 'Ye holy angels bright', as we know it. Baxter's original is very different from the recension (excellent though that is) that we sing.

Philip Doddridge is written by J. H. Taylor, and in its concluding pages does full justice to Doddridge's hymns. Here again was a very remarkable life, an understanding of which illuminates our use of his hymns. Indeed, many books are shy of Doddridge, and one feels that their editors have often missed the heart of the matter through a certain ignorance of what Doddridge stood for. Not that an author's biography makes his hymns good or bad: but that Doddridge is one of those whose natural clumsiness of expression repels some who do not see the verve and scriptural fire which lies within it.

Benjamin Waugh wrote only one hymn that is now much sung—and at that it is a hymn of secondary value. But what a story his life makes! It is here recounted by Principal Gordon Robinson, who quotes not only the well-known 'Now let us see thy beauty', but two others of his hymns.

All these are very economical and authoritative introductions to the backgrounds of their subjects, and will greatly help those who sing their hymns.

Isaac Watts? Well, the book on *Isaac Watts* in the series is the work of your editor.

E.R.

THE HYMN SOCIETY OF AMERICA

During 1962 the Hymn Society of America celebrated its fortieth anniversary. We, from the tenderer age of 26 years, send our warmest greetings and congratulations to that Society on forty years of energetic and enterprising work. In publication, promotion and public activities that Society has far outstripped our own. Correspondingly, it has done much more to make its influence felt in the churches of the USA. But we have this in common, that we both wish to see the raising of standards in hymn-singing and hymn-understanding among the people of the churches, and that our activities are truly ecumenical, being not restricted to any denomination or even to Protestantism.

We look forward to sending similar greetings in ten years' time. All blessings on the activities of the American Society!

TWO NOTICES CONCERNING JULIAN'S DICTIONARY

(1) It has been decided that the Society shall prepare a copy of Julian's *Dictionary of Hymnology* with all known corrections noted, and deposit it in some accessible place (such as the Colles Library at the Royal School of Church Music). Will any readers who know of corrections that should be made, or additions to existing entries (but not, of course, *new* entries) please communicate these to Mr Bunn, the Editor of the New Julian, at 125 Monks-moor Road, Shrewsbury?

(2) An edition of the Dictionary in two volumes, published by the Dover Press in the USA, has for some time been advertised and on sale in this country. Readers are warned that this is not a new edition, but is a photostatic reprint of the 1907 edition. The only differences between the two books are such as photostatic rearrangement might produce. There is no new material in this book at all, and any who think of buying it hoping to find new information in it should take note of this. You may just as well buy a secondhand copy of the 1907 edition of John Murray.

BRITISH EXECUTIVE

The Executive will meet in Oxford on March 25th and 26th, 1963.

NEXT YEAR'S CONFERENCE

Our next Conference will be held in Malvern, July 2nd-4th, 1963.

